

BYZANTINE ORNAMENT.

PLATE XXIX*.

19. From a Greek MS., British Museum.—J. B. W.
The border beneath from Monreale.—DIGBY WYATT'S
Mosaics.
20. From the Homilies of Gregory Nazianzen. 12th
century.—CHAMPOLLION FIGEAC, *u. a.*
- 21, 22. From Greek MSS., British Museum.—J. B. W.
23. From the Acts of the Apostles, Greek MS., Vatican
Library, Rome.—DIGBY WYATT, *u. a.*
24. St. Mark's, Venice.—DIGBY WYATT, *u. a.*
25. Portion of a Greek Diptych. 10th century. Florence.
—J. B. W. (The *fleurs-de-lys* are believed to be
of later workmanship.)
26. Enamel of the 13th century (French).—WILLEMIN,
Monuments Français inédits.
27. From an Enamelled Casket (the centre from the
Statue of Jean, son of St. Louis).—DU SOMMERARD,
Les Arts du Moyen Age.
28. From the Enamelled Tomb of Jean, son of St. Louis,
A.D. 1247.—WILLEMIN, *u. a.*
29. Limoges Enamel, probably of the close of 12th
century.—WILLEMIN, *u. a.*
30. Portion of Mastic Pavement, 12th century. Preserved
at St. Denis, near Paris.—WILLEMIN.

PLATE XXX.

- 1, 2. Mosaics (*opus Grecanicum*) from Monreale Cathed-
ral, near Palermo. Close of 12th century.—
J. B. W.
3. Mosaics from the Church of Ara Cœli, Rome.—J. B. W.
- 4, 5. Monreale Cathedral.—J. B. W.
6. Marble Pavement, St. Mark's, Venice.—J. B. W.
- 7-10. From San Lorenzo Fuori, Rome. Close of 12th
century.—J. B. W.
11. San Lorenzo Fuori, Rome.—J. B. W.
12. Ara Cœli, Rome.—J. B. W.
13. Marble Pavement, St. Mark's, Venice.—J. B. W.
14. San Lorenzo Fuori, Rome.—*Architectural Art in Italy
and Spain*, by WARING and MACQUOID.
- 15, 16. Palermo.—DIGBY WYATT, *Mosaics of the Middle Ages*.
17. From the Cathedral, Monreale.—J. B. W.
18. From Ara Cœli, Rome.—J. B. W.
19. Marble Pavement, S. M. Maggiore, Rome.—HESSEMER,
Arabische und alt Italiänische Bau Versierungen.
20. Marble Pavement, San Vitale, Ravenna.—HESSEMER,
u. a.
21. Marble Pavement, S. M. in Cosmedin, Rome.—HES-
SEMER, *u. a.*
- 22, 23. Mosaic, St. Mark's, Venice.—*Specimens of the Mosaics
of the Middle Ages*, DIGBY WYATT.
24. Baptistery of St. Mark, Venice.—*Architectural Art in
Italy and Spain*, WARING and MACQUOID.
25. San Giovanni Laterano, Rome. { From DIGBY WYATT'S
26. The Duomo, Civita Castellana. { *Mosaics of the Mid-
dle Ages*.
27. Ara Cœli, Rome.—J. B. W.
28. San Lorenzo, Rome. } *Architectural Art in Italy and
29. Ara Cœli, Rome. } Spain*, WARING and MAC-
30. San Lorenzo, Rome. } QUOID.
31. San Lorenzo Fuori, Rome.—J. B. W.
32. San Giovanni Laterano, Rome.—DIGBY WYATT'S
Mosaics of the Middle Ages.
- 33-35. Monreale Cathedral.—J. B. W.
- 36-38. Marble Pavement, S. M. Maggiore, Rome.—HESSE-
MER, *u. a.*
39. St. Mark's, Venice.—*Mosaics of the Middle Ages*,
DIGBY WYATT.
40. From the Baptistery, St. Mark's, Venice.—J. B. W.
41. From St. Mark's, Venice.—*Architectural Art in Italy
and Spain*.
42. From the Duomo, Monreale.—J. B. W.

BYZANTINE ORNAMENT.

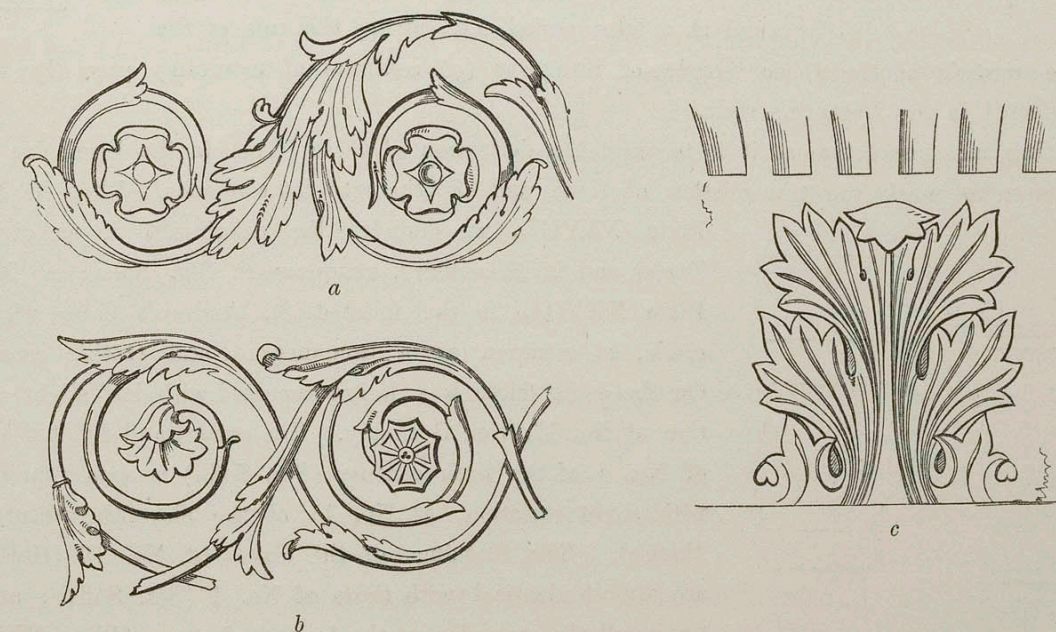
THE vagueness with which writers on Art have treated the Byzantine and Romanesque styles of Architecture, even to within the last few years, has extended itself also to their concomitant decoration. This vagueness has arisen chiefly from the want of examples to which the writer could refer; nor was it until the publication of Herr Salzenberg's great work on Sta. Sofia at Constantinople, that we could obtain any complete and definite idea of what constituted pure Byzantine ornament. San Vitale at Ravenna, though thoroughly Byzantine as to its architecture, still afforded us but a very incomplete notion of Byzantine ornamentation: San Marco at Venice represented but a phase of the Byzantine school; and the Cathedral of Monreale, and other examples of the same style in Sicily, served only to show the influence, but hardly to illustrate the true nature, of pure Byzantine Art:

BYZANTINE ORNAMENT.

fully to understand that, we required what the ravages of time and the whitewash of the Mahomedan had deprived us of, namely, a Byzantine building on a grand scale, executed during the best period of the Byzantine epoch. Such an invaluable source of information has been opened to us through the enlightenment of the present Sultan, and been made public to the world by the liberality of the Prussian government; and we recommend all those who desire to have a graphic idea of what Byzantine decorative art truly was, to study Herr Salzenberg's beautiful work on the churches and buildings of ancient Byzantium.

In no branch of art, probably, is the observation, *ex nihilo nihil fit*, more applicable than in decorative art. Thus, in the Byzantine style, we perceive that various schools have combined to form its peculiar characteristics, and we shall proceed to point out briefly what were the principal formative causes.

Even before the transfer of the seat of the Roman Empire from Rome to Byzantium, at the commencement of the fourth century, we see all the arts in a state either of decline or transformation. Certain as it is that Rome had given her peculiar style of art to the numerous foreign peoples ranged beneath her sway, it is no less certain that the hybrid art of her provinces had powerfully reacted on the centre of civilisation; and even at the close of the third century had materially affected that lavish style of decoration which characterised the magnificent baths and other public buildings of Rome. The necessity which Constantine found himself under, when newly settled in Byzantium, of employing Oriental artists and workmen, wrought a still more vital and marked change in the traditional style; and there can be little doubt but that each surrounding nation aided in giving its impress to the newly-formed school, according to the state of its civilisation and its capacity for Art, until at last the motley mass became fused into one systematic whole during the long and (for Art) prosperous reign of the first Justinian.



In this result we cannot fail to be struck with the important influence exercised by the great temples and theatres built in Asia Minor during the rule of the Cæsars; in these we already see the tendency to elliptical curved outlines, acute-pointed leaves, and thin continuous foliage without the springing-ball and flower, which characterise Byzantine ornament. On the frieze of the theatre at